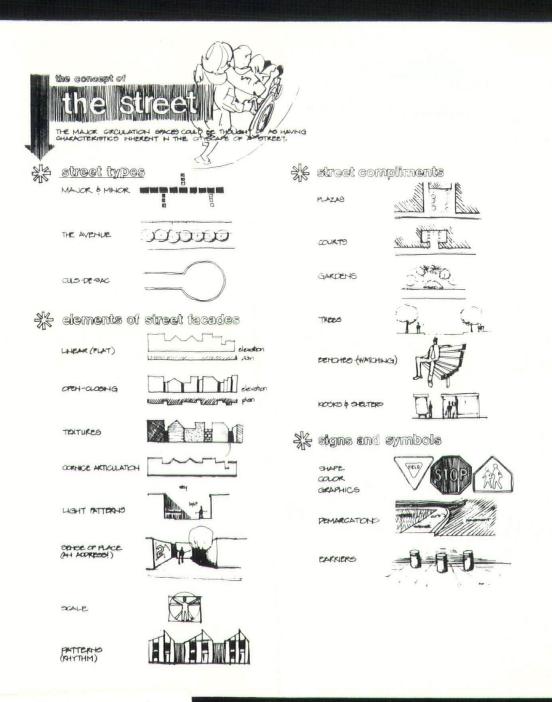
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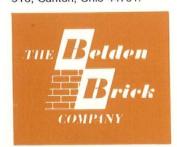
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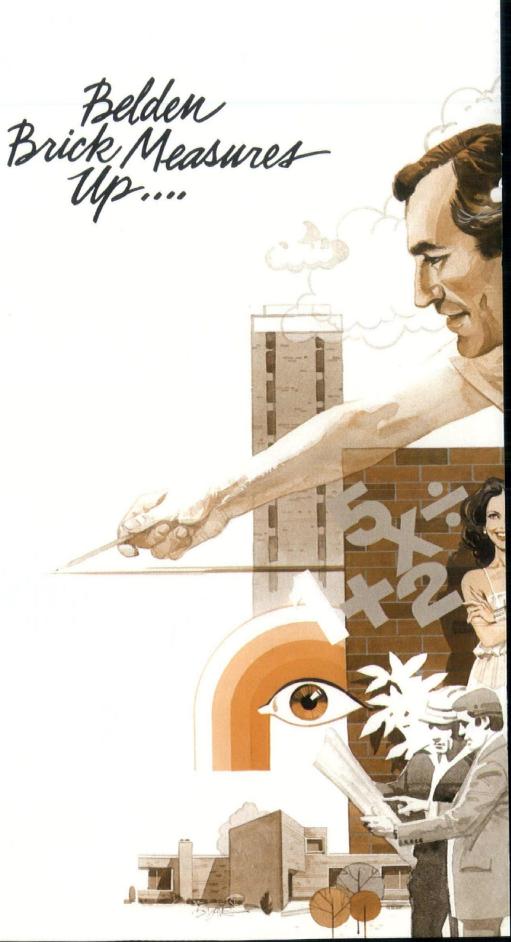
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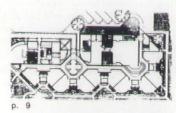
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CORRECTION

In the last issue of ANJ, the credit line for the Dental Offices in East Windsor read: Architect, Harrison Fraker, AIA. It should have read: Harrison Fraker, Architects. Stanley J. Aronson, AIA, and Martin M. Bloomenthal, AIA, Project Architects.

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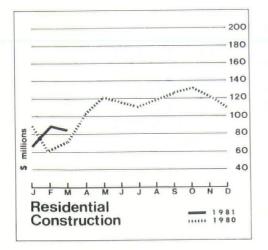
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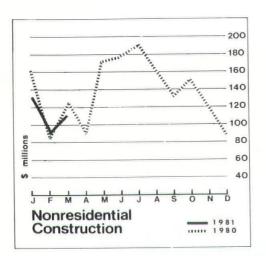
Cover: Salem, Atlantic and Camden Counties Regional Day Schools Architect: Architects II, Peter Pizzi, AIA,

William Gallo, AIA

outlook

by Alan Spector, AlA





FOOTNOTES

- Nonresidential buildings include commercial, manufacturing, educational, religious, administrative, recreational, and other buildings not designed for shelter.
- (2) Residential buldings include houses, apartments, motels, dormitories, and other buildings designed for shelter.
- (3) Statistics for selected counties shown are based on figures derived from standard metropolitan areas within the counties.
- (4) All statistics are based on monthly reports of contracts for future construction, prepared by F.W. Dodge

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 (5) Cumulative figures for "Year-to-Date Totals" reflect adjustments not distributed to the individual months.

 (6) Based on figures for projects actually bid and under

construction this year, as compiled by Engineering

News Record.

(7) Based on figures for projects on the drawing board this year but not yet out to bid, as compiled by Engineering News Record.

First Quarter '81

The national economy continued to expand in the first quarter of this year, defying economic forecasters who predicted a slowdown by this time. Despite extremely high interest rates, double-digit inflation, and weakness in housing markets, New Jersey shared in the nation's strong economic performance.

Construction indicators were mixed during the first quarter. Nonresidential construction registered minor improvement after weakening at the end of 1980. Building permits for new residential construction declined slightly as expected. Statewide construction activity increased seven percent over last year in dollar volume. But with the high inflation rate, this actually resulted in a net decrease in construction volume.

Leading the upsurge in nonresidential construction were new contracts for stores, shopping centers, educational and medical buildings. Construction of office buildings, however, declined sharply in the first quarter.

Among New Jersey's regions, Atlantic County registered a healthy increase in building, due to continuing casino construction. Activity elsewhere was mixed, with strong gains in Mercer and Passaic counties, while Hudson and Middlesex counties registered sharp declines.

Forecast

The outlook for construction activity in New Jersey remains clouded due to continu-

ing uncertain national economic conditions. Most forecasters expect a sluggist economy at best during the spring and summer of this year.

With extremely high mortgage interest rates and double-digit inflation, the recent home-building recovery will be severely curtailed. The extent of this decline will not be clear until data for the spring quarter is available.

The uncertain economic conditions will also impact nonresidential construction activity. Data for new plans now on the drawing boards in New Jersey corroborate this bleak outlook. New plans for almost all major types of nonresidential building are substantially below last year's pace. The most severely impacted types are government, medical and educational buildings. The only bright spot for new construction plans is to be found in manufacturing plants, which registered a 70 percent in crease.

Resumed economic expansion could follow during the second half of 1981 if in terest rates subside, and if the Reagan Administration's tax and budget cut program result in an expansionary influence. Even if the president's program stimulates the economy in the long run, the short-term effect could be neutral or possibly negative. The recent increase in interest rates was unexpected, and is especially worrisome to the building community. As a result, sluggish construction activity should be expected for the coming months.

er-to-Date Totals (5)

% Change

Statewide Construction Activity

				I Dal-IO-DE	ito inimio (o)	
	Jan. '81	Feb. '81	March '81	1981	1980	1980-81
Nonresidential (1) Residential (2) TOTAL BUILDING	\$130,756,000 66,812,000 197,568,000	\$ 90,597,000 89,260,000 179,857,000	\$113,105,000 86,243,000 199,348,000	\$331,934,000 242,315,000 574,249,000	\$307,881,000 227,642,000 535,523,000	Plus 8% Plus 6% Plus 7%

Statewide Nonresidential Construction

Jan. - March 1981

Nonresidential

TOTAL BUILDING

Residential

	Bidding	% Change	New	% Change
	Volume (6)	1980-81	Plans (7)	1980-81
Stores & Shopping Centers Office Buildings Medical Buildings Educational Buildings Government Buildings Manufacturing Plants	\$15,333,000	Plus 92%	\$17,035,000	Minus 40%
	9,734,000	Minus 50%	96,930,000	Minus 17%
	43,191,000	Over 100%	62,638,000	Minus 61%
	38,419,000	Plus 89%	29,693,000	Minus 53%
	4,386,000	Plus 2%	5,925,000	Minus 79%
	25,900,000	Plus 18%	74,560,000	Plus 70%

Construction Activity by Counties (3)

26,144,000

29.478.000

3,334,000

	JanMarch 1981	% Change 1980-81		JanMarch 1981	% Chang 1980-81
ATLANTIC COUNTY Nonresidential Residential TOTAL BUILDING	\$37,516,000 5,920,000 43,436,000	Over 100% Minus 39% Plus 54%	MIDDLESEX COUNTY Nonresidential Residential TOTAL BUILDING	\$27,257,000 11,289,000 38,546,000	Minus 61 Minus 42 Minus 57
CUMBERLAND COUNTY Nonreșidential Residential TOTAL BUILDING	2,471,000 2,448,000 4,919,000	Over 100% Minus 60% Minus 30%	MONMOUTH COUNTY Nonresidential Residential TOTAL BUILDING	8,494,000 25,272,000 33,766,000	Minus 45 Plus 29% Minus 46
HUDSON COUNTY Nonresidential Residential TOTAL BUILDING	11,576,000 7,682,000 19,258,000	Minus 67% Over 100% Minus 46%	PASSAIC COUNTY Nonresidential Residential TOTAL BUILDING	15,087,000 22,632,000 37,719,000	Plus 20% Plus 92% Plus 55%
MERCER COUNTY					

Over 100%

Minus 6%

Over 100%

Architecture New Jersey

checklist



larrison Fraker, AIA



Fredric Rosen, AIA



rchitect Bob Hillier with students in one of the initial critique sessions.



tudent's drawing being reviewed by acher Kevin Sullivan (center), and arhitect Harvey Myers (seated).



Architecture student finds a quiet moment to ponder the problem of the day.

Princeton architect Harrison Fraker, AIA, was invited by the American Institute of Architects to participate in the Designer's Panel at the 1981 AIA National Convention in Minneapolis, Minnesota, May 17-21. Mr. Fraker and co-panelists William Caudill, Sim Van der Ryn and Fred Dubin are considered by the Institute "as four pioneers of the energy conscious design movement in the country."

Frederic Rosen, AIA, has been named Director of Design of the Newark office of Gruzen & Partners. The appointment was announced by Burton W. Berger, Partner-incharge of the Newark office.

Harold D. Glucksman, AIA, has been appointed by The President of the AIA to serve on a Task Force to work with National Roofing Contractors Association to come up with roofing recommendations to be used as guidelines by the profession in specifying roofing and roofing materials.

Robert J. Kady, AIA, has been named a Senior Associate of The Hillier Group in Princeton. Gabor L. Czako, AIA, has been named an Associate in the same firm.

A design by Barrett Allen Ginsberg, AIA, of Bernardsville for a new city center in Hackensack is part of a development package that recently won an invited competition held by the northern New Jersey City. The project encompasses a six-acre, currently undeveloped block that borders on the city's downtown area.

CAREER DAY

Helping a student choose a career can be a rewarding experience, as a number of Central Jersey architects have discovered. Over the past 10 years a number of Mercer County architects have participated in a county-wide career day organized by Bob Hillier, FAIA and Bob Whitlock, an architectural drawing teacher at Princeton Day School. Created to give students an opportunity to really experience the profession, the Career Day at Princeton Day School is the culmination of a "design weekend."

On the Friday preceding Career Day, each participating student receives the design problem from his mechanical drawing teacher. Over the weekend, the student analyzes the problem, develops a solution and draws a final submission. On Career Day, the student comes to Princeton Day School, turns his design solution in to a group of architects — one of whom will review the design — and participates in a morning of lectures and group discussions providing an overview of architecture.

After lunch, small groups of students meet with individual architects to review and critique each student's design solution. Strengths and weaknesses of each student's design are pointed out to the group providing an unusual view of the range of possible solutions for a given project.

The Mercer County Career Day provides a great opportunity for young people to see what architecture is all about — and to give the architects a chance to see what today's youngster is looking for in a career.

introduction

Therapeutic Environments

by: William J. Gallo, AIA

Devoting an issue to so profound a notion as environments for therapy represents a departure for Architecture New Jersey. However, we feel quite justified in presenting this issue since the concept is at this point in time rather undefined. Our security lies in the obscurity of the subject matter. Some definition is required to at least introduce the range of possibilities that may exist.

When confronted with any new concept it is usually a good idea to start the definition by asking two questions; what is it?, and why does it exist?. Dictionaries are great places to begin seeking out the "what".

THERAPEUTIC — Having healing or curative powers.

THERAPEUEIN — To take care of.

ENVIRONMENT — That which surrounds, combination of external

and extrinsic conditions that affect growth and development.

Combining the above in any number of ways can lead to a variety of definitions. Generally we can agree however, that in an architectural sense, the best extraction is probably something like "creating situations which will directly contribute to and enhance a healing process". Vague, not extremely applicable, but there. Now how about "Why"?

This question is best answered by historical or evolutionary analysis. There must be a reason why we are suddenly so concerned with therapeutic environments. Simple! Until recently we never really cared about other than "normal" people. Why the change? Along with the industrial revolution came technological advance in medical delivery systems and a great concern for the value of all human life. These ideas not only altered our social institutions but forced designers to take note of the humanistic quality of spacial settings. Below I have sketched three graphs which trace the development of medicine, the rise of the individual society, and the demand for public accountability by consumers.

Superimposing the three bars implies a concern by society for all individuals in an effort to achieve equal opportunity and accessibility. Perhaps it was this process which identified the need for architects to create buildings more sensitive to the needs of **all** people be they retarded, blind, deaf, orthopedically handicapped, mentally deranged, autistic, geriatric, prostrate or just plain healthy. After all isn't a home which surrounds us with security and comfort just as therapeutic to a normal person as a classroom that allows an autistic child to focus on a learning experience? Are then all environments therapeutic or some more therapeutic than others? It would seem that our definition is becoming more vague as our attempts to define it increase.

Perhaps beginning to define a theory creates more questions than it solves. Good! Herein lies excitement, room for discourse, opportunity for experimentation and ultimately a basis for a new aesthetic.

Let us examine on the pages that follow the work of New Jersey Architects. Their visual images, symbolic associations and social settings will perhaps form for someone a clear point of departure for some comprehensive research. I believe it is still quite valid to assume that the dreams of artists become the realities of future socities.

Inequality	Equal Opportunity	Consumerism	Accessibility	Mainstreaming
		TIME		
Physical Medicine	Antibiotics	Psychotropic Drugs	Holistic Medicine	Community Based Care
)		TIME		
Ignore Non-normal	Institutionalize Them	Develop Paternal- istic Environment	Therapeutic Environment	Normalization

Regional Day Schools or the Handicapped

by: Dr. W. Frank Johnson

Client:

N.J. Department of Education Fred G. Burke, Commissioner

N.J. Division of Building

Construction

Leonard DiDonato, Director Ifred W. Wensley, State Architect

New Jersey is the most urbanized state in he nation. Within the divergent spread of otal population, there is a student populaion with severe handicaps whose inidence is very low. In addition, as the third mallest state geographically, the state has 1 separate local school districts.

These conditions have sometimes esulted in the inability of the local school listricts to provide adequate programs for andicapped pupils which are cost effec-

To make appropriate programs possible or students who are deaf, deaf-blind, everely emotionally disturbed and multiple andicapped, the State Department of ducation is establishing a network of leven regional day schools. Although perated by carefully selected local educaional agencies, the department will versee such operations.

The student capacity of the schools ange from 80 to 144. Such small populaons created planning problems. Facilities ere needed for the full range of services. ome of the facilities normally require ubstantial square footage, such as a multiurpose room. Others, such as a physical nerapy room, served only a small portion of

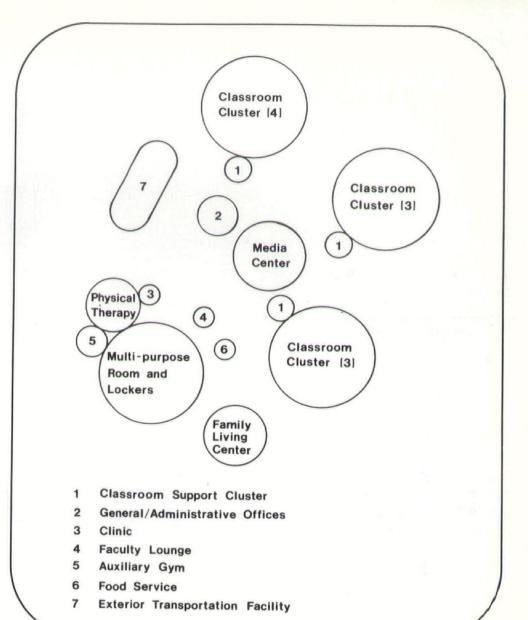
ne population but could not be deleted. he classrooms, to serve a maximum range f eight to 10 students, had to be equal to hose for 20-25 students because of the full ange of instructional activities for the hanicapped students. In addition, space was equired for special services staff, such as ounselors, psychologists, social workers nd learning disability specialists, at a

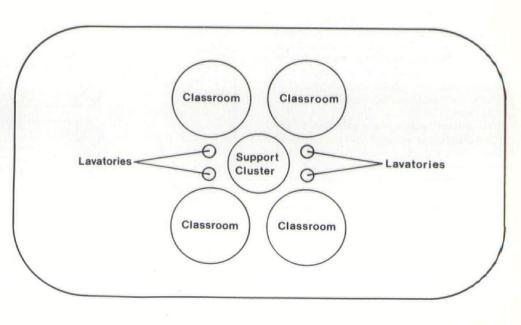
tore intense level than in schools servicing non-handicapped population.

Consequently, decisions were made basd almost solely on programmatic conerns. It was concluded, for example, that assrooms should be self-contained and wet" areas were included by classroom uster that support art and science. There as included, however, a family living enter because of the specific survival kills to be taught therein. The multiurpose room was reduced to only 2,000 quare feet because a space of that size ill accommodate the program. Many milar decisions were made on a space-bypace basis.

The end result, though untested by users.

ortends a building that will certainly prode appropriate spaces for appropriate ograms. The lives of 1,300 young people New Jersey should be positively afcted.



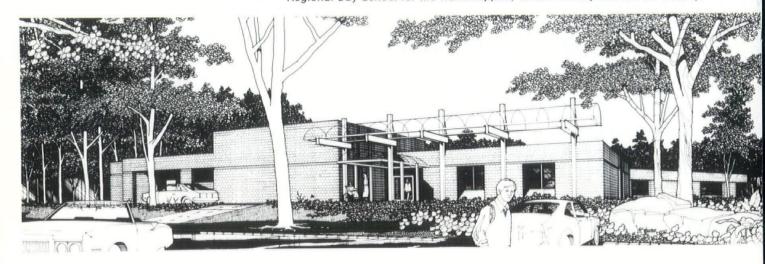


Ocean & Mercer Counties



Architect: Armstrong, Jordan, Pease, AIA Somerville, N.J.

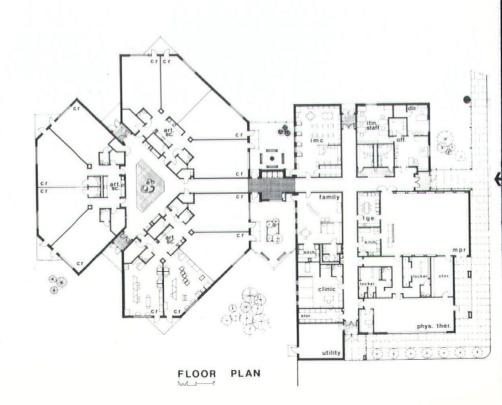




The building is divided into two major areas: administrative and physical treatment, and teaching areas. These fourclassroom pods surround a central social/ educational lobby where a large wooden sculptural complex created by Jane Teller of Princeton sits under a skylight. Another work of art will be located in the corridor offset between the two building masses. Designed by sculptor Robert T. Cooke and composer Daniel Goode, both professors at Rutgers University, the metal sculpture will emit harmonic sounds when "played" by the students. The sound may be recorded through a teacher-controlled electronic equipment.

The artists' works were selected based on the architects' request that the students could be actively involved with the sculptures by touch, hearing, sight and even by playing within and around them.

Within each classroom pod there is a support cluster of toilet, rest and counseling rooms and an art/science activity area. The media center and family living room are centrally located with direct access to protected outdoor recreation areas. The exterior work provides for covered access for all types of vehicles and for developed play areas protected by soil erosion control design.



Atlantic, Camden & Salem Counties

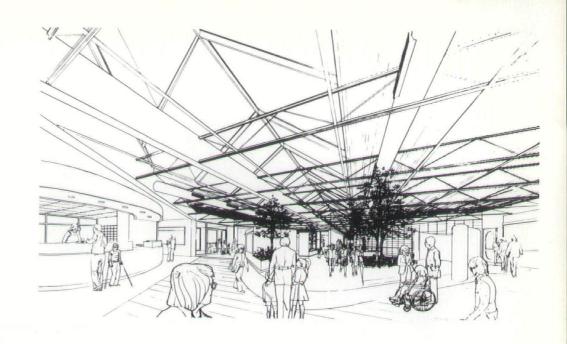
Architect: Architects II, Chartered Vineland, N.J.

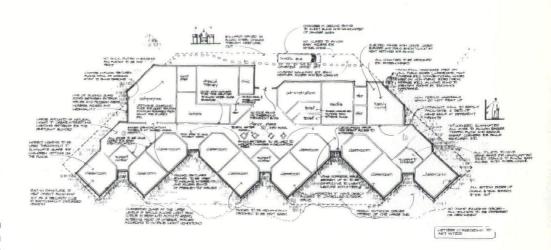
The best patterns of spacial orientation for the emotionally disturbed provide an understandable perspective vista, while the best for the partially sighted are nonsymetric allowing sensory mapping of the structure. Combining these two ideas led to the development of a Streetscape/Corridor.

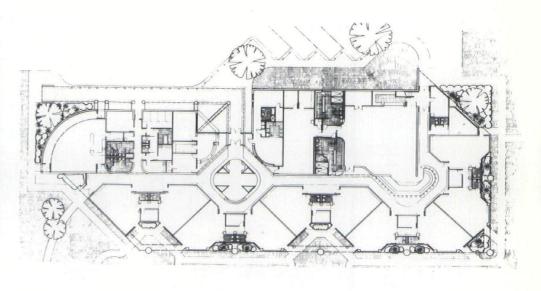
Further developing this concept led to pringing programmed functions onto the corridor/street and treating them as pieces of an urban fabric. The corridor/street with ts plazas is zoned to have communal spaces on one side and classroom spaces on the other. The element which relates all functions and symbolically represents the sky is the skylights. The skylights also pring daylight to the corridor reducing energy consumption and act as an orientation element along the perspective vista of he corridor.

While these were the major form giving elements to the development of the gesture of the building, there exists an entire layer of micro events that relate to material colors, textures and scale that are responses of the sociological and sensory characteristics of the particular children to use the building.

The completed design derives its testhetic from a response to coiohumanitarian as well as environmenal issues.







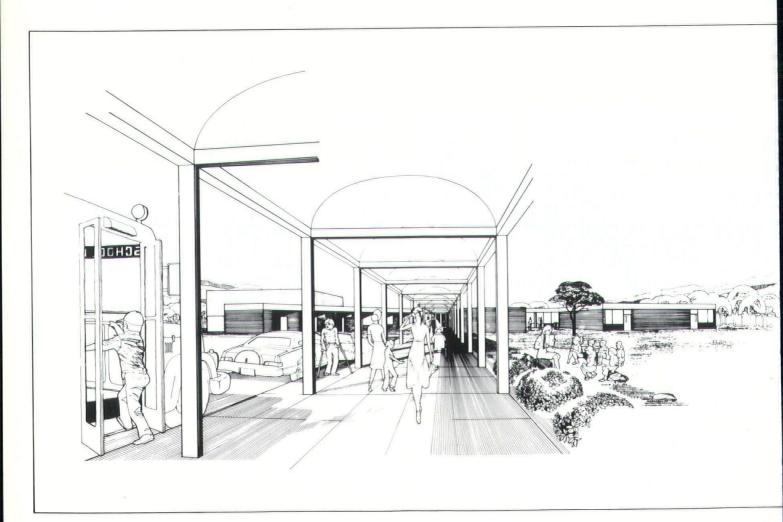
Morris & Middlesex Counties

Architect:
Becker Bendixen Murphy
& Associates
Newark, N.J.

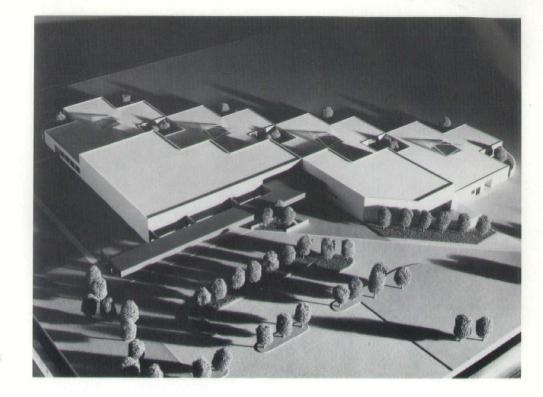
Morris and Middlesex County Schools for Handicapped Students consist of four clusters of four classrooms surrounding a service core. Classroom clusters, media center and home living area are separated from noisy areas, such as the multi-purpose room by offices, clinic, lounge, etc.

Each school accommodates multiply handicapped and emotionally disturbed, ages 5 thru 20; each cluster serves specific handicaps and age groups. Flexibility within each cluster anticipates a changing population, clusters are separated from each other while providing access to different areas of the site which are also designed for various handicaps and ages.

Thermal sonic and visual environments are carefully considered. The school is air conditioned. Ceilings and walls are acoustically treated. Natural light is controlled. Colors are selected for physical and psychological affects. Textures of finishes aid certain handicaps. Barrier free design and safety are vital considerations.



Bergen County Paramus, N.J.



Architect: Rothe-Johnson/Architects-Planners Iselin, N.J.

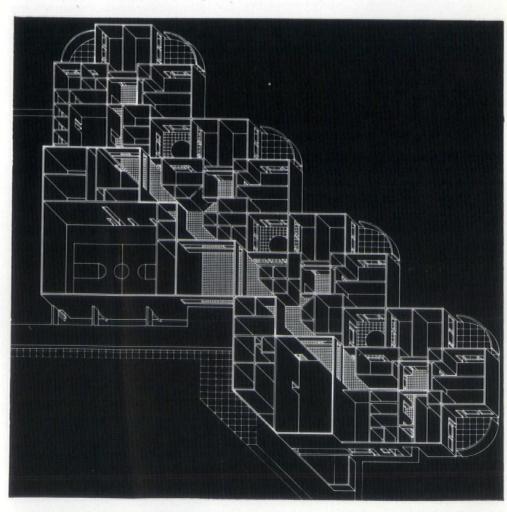
The Bergen County Regional Day School for the Multiply Handicapped is the first in a series of state-funded school projects designed to provide specialized educational services for the multiply handicapped student.

A facility specially designed to meet the needs of the multiply handicapped children, and a non-institutional esthetic, were major design objectives. The building plan of the 45,000 square foot, one-level facility, is thoughtfully organized to minimize and simplify circulation systems. To reduce nazardous corners, the facility is planned around a wide single corridor, which diagonally divides educational from ancillary functions.

The result is a cross-shaped cluster of six classrooms. The cruciform shape of the classroom clusters is the project's major orm giver. Classroom entry areas are diagonally located off the building's coridor.

Spaces between the cross-shaped classcom clusters form open interior and exerior courts which are utilized for natural ight, viewing and instructional area. The inerior courts along the corridor, are imporant elements in the creation of a nonnstitutional building interior.

The project was cited for an award by the American Association of School Administrators and the American Institute of Architecture at the 1980 AASA Convention Anaheim, California.



Environmental Psychology of Domestic Architecture by: William Thompson, AIA

One of the first things which we, as architects, should develop is an awareness of the impact our surroundings have upon us, and the effect we can have on those surroundings through the art of design. This is the practice of environmental psychology.

All too often, we as a nation take our surroundings for granted. This results in a kind of visual illiteracy which pervades our landscape. There are many reasons for the ugliness that we have allowed to develop in the built environment, but the one which concerns us most here is the failure to put the total needs of people first in what we build, rather than some of the esoterica which can still be found in all too many examples of contemporary design and construction.

Good architecture must be many things on many levels of perception, but one thing it often is not, is to be in tune with the needs of appropriate living patterns. This is most clearly observed in the places we live and spend a good portion of our time. Given the goal of seeking the ideal environment in which to live, how can we enhance our homes through sensitive design? Let me present several examples of this approach to design.

The emphasis on energy consumption is a case in point. Certainly, our dwellings should be consciously concerned to use the least amount of non-renewable resources, yet, not to the exclusion of equally important other considerations. A fetish is being made of the "tight" structure, but we are rapidly discovering that a building can be too tight as well as sievelike, with some pretty serious consequences, so some infiltration of air is desirable. Likewise, solar oriented houses need to be more than just highly efficient solar collectors. Our technology should not be allowed to get in the way of human considerations.

Take the subject of natural and atificial lighting. Both should be aimed at the 24-hour needs of the occupant. Some of our current lighting techniques are both excessive and ill-conceived. If one likes to sleep in the morning or doesn't want to be awakened by children at dawn, sleeping areas should not be exposed to easterly light. By the same token, the spaces first used in the day would benefit from such exposure, such as kitchen or breakfast areamorning room. What a difference it makes to start the day on the sunny side of the

We all can recall happy houses and unhappy houses we have lived in or visited, and this is much more than the nature of the people living in them, although that can be an important factor also. The layout, windows and spaces, as well as materials, textures and colors all contribute to the overall effect. A balance among all of these is the key, such balance being related to the individuals living there.

It is intriguing to note the number of frustrations that can be endured in our living arrangements, for we are a very adap table species. Still, how unnerving so many of these are. To put a neat person in a place without storage space is equal to inviting psychotic turmoil. Comparably, creating fishbowl for very private people is in the same category. All too often, extensive views are overemphasized with the loss for scale, privacy and a sense of shelter especially during inclement weather. The tendency is all too often to overdo, rather than understate, the latter making a fall longer lasting design impression. It is rather like over seasoning one's food of overexposing a spectacular site.

Privacy takes many forms from a place to be alone, to protection from the outside world. All dwellings should provide psychic space, as well as physical space for each inhabitant. This is true for both adults and children, so open planning runs the risk o denying this necessary aspect of human response. An architect named Robert Ken nedy once stated in a book that he could break up any normally compatible pai simply by designing and building the wrong kind of house for them.

What this says is simply that we mus know ourselves better if we are to have the optimum living surroundings. As architects we must know our clients' natures in depth as well as having a deep understanding o the forces which are constantly impinging upon us. This discussion would be in complete, however, without some attention to self-image and the image we wish to pro ject through where we live. So many preten tions are foisted on buildings in the name of ego aggrandisement from useless colon nades to out of place daubs of brick of misplaced double entrance doors. Even ter minology gets in the way, such as the cur rent craze for "greatrooms", though they be little more than the 13x15 foot "parlor" of years gone by.

Indeed, we need be much more familia with the process of living, including its peal experiences and hierarchy of needs ex plained by the late humanistic psychologist, Abraham Maslow. This means more opportunities to be aware o the natural scenes of which we are a part. A prism or pane of stained glass in a sunli window will far exceed yards of plush fabric in making a room alive. Similarly, a skyligh or roof window over a bed is more likely to reward the soul than a mirror, although mir rors certainly do have their place to expand space.

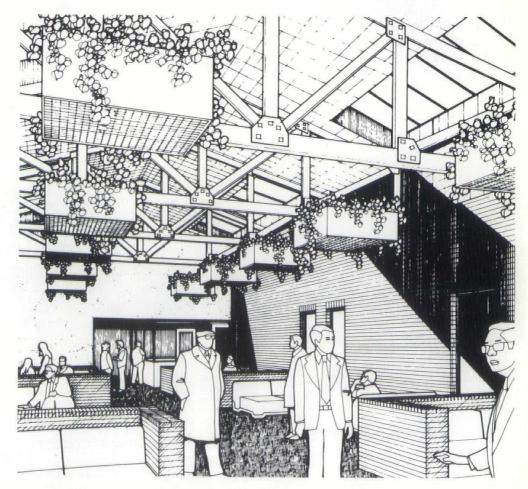
Knowing when to use illusion and when to concentrate on reality is one of the essential tools of the environmenta psychologist. As design becomes more sophisticated and responsive to human needs, the places we live will reflect our in creasing appreciation for the value of ou surroundings, and how they can create a significantly positive effect on our wellbe

uther Woods Convalescent Center Hatboro, Pa.

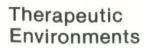


rchitect: Ierman Hassinger, FAIA Ioorestown, N.J.

Carrier Clinic Addition lelle Mead, N.J.



rchitect: UH2A rinceton, N.J.



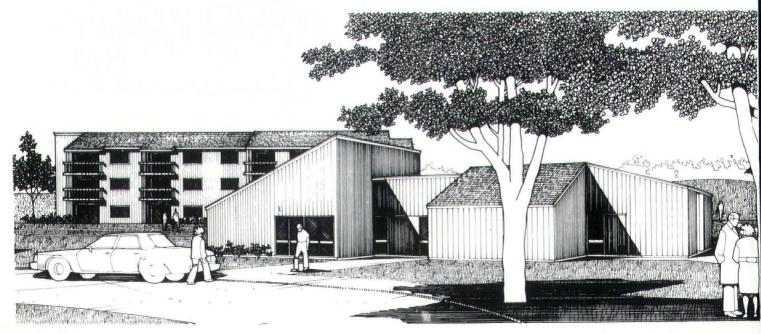


Architect: Frederick J. Voytko, AIA Bricktown, N.J.

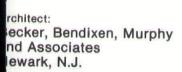


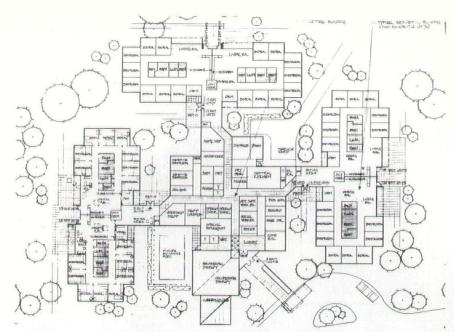
Housing for the Elderly Morris County Housing Authority Morris Township, N.J.

Architect: The Weaver Partnership Morristown, N.J.



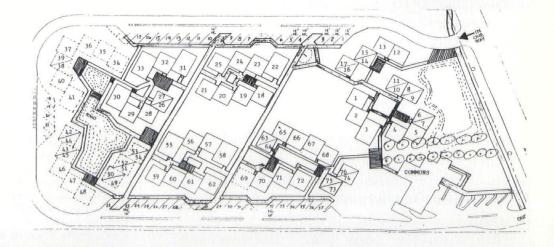
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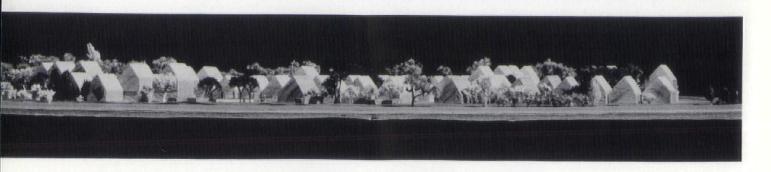




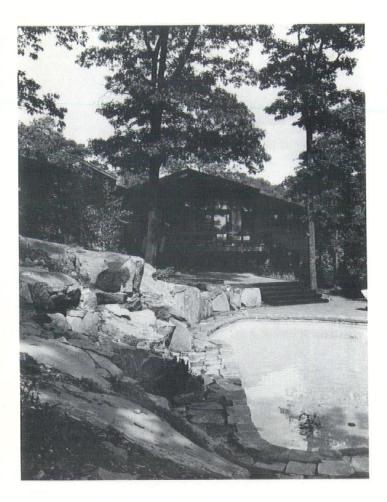
he Charleston Place



rchitect: aymond Heinrich, AIA lighland Park, N.J.



client interview



The following "conversation" is the second in a continuing series of "Client Interviews." In each of these interviews ANJ attempts to illuminate what, for us, is the other side of the architectural story — our clients' reaction to the structure and their insight into the interaction between the design professional and the person or organization for whom the building is intended.

This interview took place between Architecture New Jersey representatives Michael C. McAneny, AIA, and Philip Kennedy-Grant and Dr. and Mrs. Harold Blum, who now reside in a home in Alpine that was designed for them by architect Levon Gedickian, AIA.

We gratefully acknowledge the time and effort of Dr. and Mrs. Blum and we hope that our readers will find the interview informative and entertaining.

ANJ: One of the things we'd like to spend some time on in this interview is the fact that your house is not the first project you've done with Levon. Could you tell us about your earlier involvement with your office building and how it linked to the design of your home?

Dr. Blum: Well, my lawyer recommended Levon and I was impressed with him. We have since developed a great rapport. At the time, I told him that I wanted a maintenance-free building, something that would always look fresh and new, and give me plenty of light. As a result, one side of the building is all glass just like this house. My office is over 16 years old and people walk in and ask "Is this a new building?" Because the office project was successful, I told Levon that one day I would build a house and I wanted him to design it. That's what we have done. I found this area when it wasn't developed. The trees had just been cut down for a road.

ANJ: So, your's was one of the first houses here.

Dr. Blum: The house across the street was the first. My house was the second house on the street. After I had selected the lot, I called Levon. We walked around the site and talked about what we saw, which was a lot of fun. Then we started to work.

ANJ: What is the size of your property?

Dr. Blum: Two and a half acres, on a hill. The house is set below the crest of the hill in a semicircle. We're protected from the winds so we don't have much of a wind chill factor. See how sunny and warm it is now? Well, in the wintertime you can go out and sit on the porch with no wind and you can sun yourself. Now, what I have in mind is to put a solar greenhouse right in this corner of the deck

ANJ: Are you going to consult Levon for the greenhouse addition? Dr. Blum: Definitely. I feel this is partly his house. It is a work of art. Partly, he reassures us that what we are doing is correct. When an architect builds something, it is like his painting. I certainly don't want to deface someone's painting.

ANJ: When you began the project did you have an image of what you wanted your house to look like?

Mrs. Blum: We wanted it to fit the land.

Dr. Blum: I wanted a redwood house so it would be maintenance-

Mrs. Blum: We wanted to be tucked in.

Dr. Blum: We wanted a large roof. I liked the idea of different levels of the roof, so although it's a big house, you don't realize it because it's broken up. I also like the idea of a large roof and the feeling of being tucked into the mountainside. People frequently comment about how well this house fits into the landscape.

ANJ: How much of a catalyst to your thinking was Levon during the design process?

Dr. Blum: Well, Levon's terrific. You see, I like architecture but what I could see in my mind was hard to explain. Levon's an artist. He'd say, "Well, what do you see here?" I would tell him, "I see this and that," and he'd sit down and sketch it. For instance, I told him when I walk in the front door I want to see all those trees and I want the house to be like being outdoors and indoors simultaneously. Whenever Janie and I would explain something to him, Levon would sit down and sketch it for us. You know, he was just terrific. I'd say yes I see that or I'd see a little change here or there. Once we decided upon the floor plan, then he'd put it into architectural form.

ANJ: In other words, you knew a feeling that you wanted and Levon helped you express it.

Mrs. Blum: Yes. When we first started, Levon came to the apartment one night with us for a few hours and said, "What do you want?" I spoke about the things that I felt were important to me and Harold did the same. So, before he even started, Levon tried to get a feeling of what we wanted as opposed to what he thought we should have. There are some decorators who just decorate, and there are some who do their best to capture the feelings you want to express.

Dr. Blum: For example, what Levon did with the outside appearance of the house....I mean, I didn't know what to do about that and so he took care of it. We told him how we wanted to live and what we saw in the house. He positioned the house to give us

he sun and so we didn't have to blast too much stone. He was terific. At that time I was troubled a little with the high ceilings ve were concerned about the cost of heating this place. So he put bout 7 to 9 inches of insulation in the roof — and all the walls are nsulated terrifically and all the glass is on the south side. I'll tell ou, Levon was way ahead of his time with the passive solar conepts he included, as you can see with the sun streaming in here. n the summertime these deciduous trees block the sun. It stays ool. But in the wintertime these floors hold the heat. We get the varm sunshine in here and it really works.

NJ: When you were planning the house, were there any paricular requirements you felt must be included?

Ars. Blum: We both wanted the same kind of contemporary, pracical setting. I like space. I like to look out windows. I like natural ight. I like to have rooms that will be used. I didn't want a typical ving room. Initially I didn't want a dining room — you know it's nteresting because what I had to do, since I'd never lived in a ouse, was to pick everybody else's brain. I have a sister who had ved in a house for quite some time and I saw certain things that vere important to her that were lacking or that she wished she ad. And I kept doing this with a lot of people. It helped me to get deas together in my mind. For example, I didn't care about a dinng room that wasn't closed off as a separate room. Some people night. I like the openness we have and I'm informal enough that it oesn't matter if guests see dirty dishes. Also, I wanted my dining oom to be wide enough so I could seat a certain amount of peole and I could put the buffet there. But that meant the kitchen ad to be smaller. So my kitchen is not the size of many of the kithens that other people have when they build a house of this size. don't mind because I wanted a kitchen that I could take care of nyself. The biggest maintenance I have is in the small area, so if I ave to really get things together I can handle it myself very well.' r. Blum: Talking about dining, we had some big parties here and 's been just great. Once, we had a chef in the kitchen doing

melets and people were wandering all about... irs. Blum: ...through these three areas and they loved to hover ngether. Most of the people were in here. When I have company m usually doing the cooking. When I have hor d'oeuvres over here, they'll watch me, and we'll sit around there and come in ere to eat, and it's very nice.

NJ: Was it Levon's idea to have two living zones for the house or as that something that evolved in your discussions?

r. Blum: We came up with that idea. We decided that it was a retty good idea to have the house designed so that our bedroom nd living space was on the opposite side of the house from our hildren's space, with the kitchen, living room and dining room etween. Eventually, when the children leave, the house will not eem so large and we'll just live in our part of it, without feeling nat we're living in a huge house. In the meantime, we've never ad to say the children, "don't go here, don't go there."

NJ: So the zonal concept that you have here...

Irs. Blum: ... is really working perfectly. Levon wanted us to have he southwest side — the better side. He thought maybe we'd ant a swimming pool and from that side we could go out directly the pool. But it worked out that it was better to have the kids on nat side and our side over here.

NJ: If you were going to move, would you hire an architect to esign another house?

r. Blum: Absolutely.

Irs. Blum: Anybody who comes to us, we say "first see an arhitect." A lot of people don't listen to us but I don't think nybody should build a house without an architect.

r. Blum: You see, builders frequently have a standard set of lans they want to use. Without an architect you may not realize If the little things in those plans that do not suit individual needs r desires.

NJ: But, because an architect was involved, your problems were

r. Blum: Absolutely. Any problem that arose the architect always solved.

rs. Blum: The architect was really committed to the job and I ink that's important.

ANJ: You feel he represented you?

Mrs. Blum: Definitely. When we had a problem with the builder that couldn't be resolved, it wasn't a matter of Harold against the builder. We referred it to our architect and Levon worked it out with the builder. There's another point I could make. No matter how much help you have, whoever is building the house does have the responsibility to get involved, and be there at 7:00 A.M. to see that everything is right. You can't rely on anybody to be able to cover everything. I think anybody who builds a house should at least make that kind of committment. People don't. And then they blame other people for things they should have been watching.

Dr. Blum: We went over the plans so carefully with Levon, I knew pretty much what was going on and being put into the building. And so, if Levon wasn't here, and I came and saw something wasn't right, I'd call up Levon and he would correct it.

Mrs. Blum: He was always here when we needed him.

Dr. Blum: And he was always very pleasant.

Mrs. Blum: Very reassuring. Every time I thought there might be a catastrophe, the problem was solved. We had a very secure feeling with Levon.

Dr. Blum: And it certainly is the house of my dreams. ANJ: You're obviously quite pleased with the house.

Dr. and Mrs. Blum: Oh yes.

Dr. Blum: We've been living here eleven years in May and we haven't had one bit of a problem. Everything works.

ANJ: Amazing.

Dr. Blum: We are very happy. Very happy. And I think most of this is because Levon did a good job. He guided us and showed us things that we would enjoy. He designed everything. People talk about building their house and all the problems and difficulties they had. We had a lot of fun. Really, this was one of the fun things of our life, building this house.



office profile

Gruzen & Partners Architects & Planners Newark, N.J.

One of the nation's oldest and most respected architectural firms, Gruzen & Partners, formerly Kelly & Gruzen, was founded in New Jersey in 1936. Its New Jersey offices are now located at Gateway One in Newark, under the direction of Burton W. Berger AIA, Partner-in-charge.

The firm has won both National and State awards in virtually every area, including residential design and planning, geriatric facilities, hospitals and medical facilities, hotels, commercial buildings, correctional



L to r, Burton W. Berger, AIA; Jeffrey G. Parsons, AIA; Fredric Rosen, AIA and Jordon L.

Gruzen, FAIA with a model of Wellingto Estates.

and judicial facilities and housing for the elderly. The New Jersey office is currently involved in all of these areas and has projects either in design or construction valued at \$150-million.

The firm's residential expertise altered the New Jersey skyline, starting with Horizon House in Fort Lee and, most recently, with the ultra-luxurious Galaxy condominium complex in Guttenberg.

Waterfront restorations and shore projects are important current projects, including the \$60-million Wellington Estate and \$45-million Shoreview Terrace complexes in Pleasantville. Gruzen won the recent competition for Cadillac Fairview' dramatic restoration of Manhattan's Eas Riverfront, "River Walk," and has similal projects underway in Boston and Detroit.

Corporate projects include planning an design of a regional office building for Cortinental Insurance Co. in York, Penrsylvania (the third Continental buildin Berger has designed), and space planning





- 1. Trenton State Prison
- 2. Shoreview Terrace townhouses and highrise apartments.
- 3. Hackensack Hospital
- 4. Horizon Houses, Fort Lee, N.J.

and interiors for some of New Jersey's nost prestigious law firms, brokerage conperns and corporations.

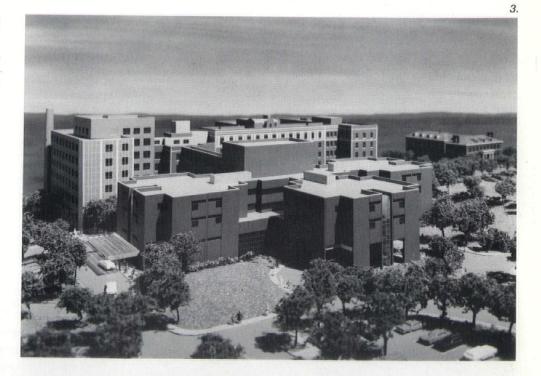
Gruzen geriatric facilities range from otal nursing care to life care to sheltered and congregate care programs. Luther Park n Teaneck, now being designed, will be a cooperative housing complex for the eldery, the first cooperative on the East Coast inanced by HUD. Expansion programs at tackensack Hospital, Middlesex Hospital n New Brunswick and Newark Beth Israel Medical Center all reflect the Gruzen firm's commitment to socially significant architecture.

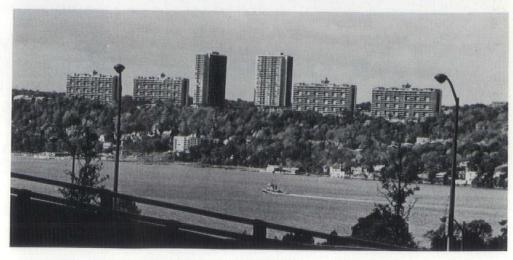
Gruzen & Partners considers impact on he community a major factor in all its work. We can't solve all of mankinds problems," ays Berger, "but we can make sure we lon't create more. Acting as if we live in the community helps enormously."

Nationally, Gruzen & Partners has offices n New York and San Francisco, in addition o the Gateway One office in Newark.

Prior to joining Gruzen, Burton Berger vas an associate partner in the firm of Conlin and Rossant, where he had joint esponsibility for the development of the laster Plan and architectural design for he new town of Reston, Virginia. He came o Gruzen directly from his own firm, erger, Catalbiano and Ascione, where he vas senior partner. Today, Mr. Berger erves as Board Architect for the Morris Hills Regional District Board of Education nd on the Advisory Board of The Newark reservation and Landmarks Committee. le is a member of the New Jersey Society f Architects and was chairman of the Anual Convention's Architectural Awards committee for three years.

Mr. Berger's associates in the New ersey office of Gruzen & Partners are redric Rosen, AIA, Director of Design and eff Parsons, AIA, Director of Administraton.





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